

THE DEPARTMENT OF MUSIC, THEATRE AND DANCE PRESENTS

WORLD DRUM ENSEMBLE AND WORLD DRUM EXPERIENCE



TED NICHOLS, DIRECTOR

Friday, November 18, 2022
Holloway Hall Auditorium
7:30 p.m.

Salisbury
UNIVERSITY

Make Tomorrow Yours

PROGRAM

25 or 6 to 4.....Chicago

This was written by Robert Lamm, who is a keyboard player and singer for Chicago. It's about trying to write a song, with the title referring to the time of day: either 3:35 a.m. (25 to 4) or 3:34 a.m. (26 to 4). Lamm explained on *The Chris Isaak Hour*: "I was living with a bunch of hippies up above Sunset Strip. One of the advantages of this particular house was that it was in the Hollywood Hills and I could look out over the city late at night. I wanted to try to describe the process of writing the song that I was writing. So, 'waiting for the break of day, searching for something to say, flashing lights against the sky' - there was a neon sign across the city. That song came from the fact that it was 25 or 6 to 4 a.m. in the morning

Fanga Babatunde Olatunji
Arr. Ted Nichols

Fanga was a rhythm from Liberia that Babatunde Olatunji used to bring African culture and drumming to America. Fanga was used by traveling tribes upon entering new villages. When a visiting tribe was approaching a village, they would sing "Fanga-Alafia" to indicate that they come in peace. If the villagers welcomed them, they would reply "Ashe-Ashe." Fanga is a dance "interpretation of a traditional Liberian invocation to the earth and sky." The dance originated in Liberia or Sierra Leone. LaRouque Bey used words from the Yoruba and Vai languages (alafia = welcome; ashe = so be it; fanga = drum) and an African American folk melody popularized by American minstrels (Li'l Liza Jane).

Fanga alafia, ase, ase (2x)
Ase, ase Ase, ase
Fanga alafia, ase, ase
Ikabo alafia, ase, ase (2x)
Ase, ase Ase, ase
Ikabo alafia, ase, ase

Elba (or Elequa) alafia, ase, ase (2x)
Ase, ase, Ase ase
Elba alafie, ase, ase

The HammerDavid Rudder

Rudder wrote "The Hammer" and dedicated it to Rudolph Charles. Charles was a musician and instrument maker of the steelpan, but most notably, he was a pioneer and leader of the steel band movement in Trinidad and Tobago. Also known as Charlo, he was known as "The Hammer and Trail," among other names. "The Hammer" is a parable about holding on to tradition, a theme that reappeared in two striking songs that brought religious rhythms into Soca's secular context. Join us in the chorus after the question sing the answer" "Tell me, tell me where he gone." Next you sing "Trail" to answer the second group of questions.

DreamsFleetwood Mac
Stevie Nicks

“Dreams” is a song by Fleetwood Mac, released in 1977 as part of their 11th album *Rumours*. It was a big hit in the days, becoming number one in many countries. It was also ranked among the 10 best songs of all time on *Rolling Stone’s* 2021 list of 500 greatest songs. “Dreams” is a song about a relationship that is going to end soon. The beauty of the song is revealed when you get to know the story behind it: Stevie Nicks, Fleetwood Mac’s singer, was in a long-time relationship with Lindsey Buckingham, the band’s guitarist, but the relationship was coming to an end. Nicks wrote “Dreams” all by herself, so it expresses her point of view on the end of the relationship. In the song, you can hear Buckingham’s guitar that seems to answer to every line sung by Nicks.

Mozambique No 1Pello el Afrokán
Arr. Ted Nichols

Although the rhythm shares many characteristics with Sub-Saharan African music traditions, it does not have anything to do with music from the African nation of Mozambique. The Cuban Mozambique features conga drums, bombos (bass drums) and cowbells. This piece is a tribute to Cuba with “Mozambique,” a modern Cuban Carnival music and dance invited by Pello el Afrokan in 1963. *Mozambique Numero Uno* or *Mozambique Number 1* was the first Mozambique created by Pedro Izquierdo, aka Pello el Afrokán. With Pello, the Mozambique traveled as far as Paris’ Olympia Theater in 1965, touring half the world. In 1979, it slipped into the Carnegie Hall and Japan. Stars like Eddie Palmieri, Carlos Santana, Issac Delgado and many others recorded cover versions.

Shing-A-LingPoncho Sanchez

For more than three decades as both a leader and a sideman, conguero Poncho Sanchez has stirred up a fiery stew of straight-ahead jazz, gritty soul music, and infectious melodies and rhythms from a variety of Latin American and South American sources. His influences are numerous, but among the more prominent figures that inform his music are two of the primary architects of Latin jazz – conga drummer and composer Chano Pozo and trumpeter Dizzy Gillespie.

“Shing-A-Ling to ‘dance and enjoy’ my son, Shing-A-Ling. Shing-A-Ling to ‘dance and enjoy’ my son, Shing-A-Ling. I want to live, happy and happy”

PROGRAM

Mozambique International Pello el Afrokán
Arr. Ted Nichols

In 1963, Pedro Izquierdo, known as Pello el Afrokán created the Mozambique, one of the hottest and most debated modern rhythms on the island. In the wake of Eduardo Davidson's pachanga rage, like a wizard or African griot, Pello produced a primitive or more authentic sound of tom-tom and metal drums. It was like a call from the earth that scandalized many academics but won public acclaim. It was a renewal of the conga lines dating back to the colonial period and had the crowds dancing down the streets. When asked why he named the rhythm Mozambique, Pello said: "I wanted to name it after the name of something very small, like a small country that no one recognized, so that now they will know this small place."

Pello introduced the Mozambique at the University of Havana and it had an enthusiastic response from the youth. It had its television debut in July 1963, when the Beatles were invading the world without permission. With great daring, Pello served up the Mozambique as a wall of contention before the avalanche of pop music.

Join us when sing: Mo-zam-bi-que Hey!

Besame' Mama Poncho Sanchez
Mango Santamaria

Conga Blue is dedicated to Sanchez's lifelong mentor: the great Mongo Santamaria. Santamaria has been such an important influence on Sanchez, he named his first son after him. The audio sample "Besame Mama" was written by Santamaria. This album was recorded on November 13-14, 1995, at the Group IV studios in Hollywood, CA. The song translates as a love song: "Kiss me mama, like you know how, 'tell me' mama, like i like you to."

Dennadon Kanin
Arr. Ted Nichols

"Denadon" (Dennadon) comes from the Kankan-area in Guinea. Originally, it's played to welcome the young women who dance the Mendiani-dance. These girls are preparing themselves in a cabin on some distance from the bara, the dance floor. As soon as they leave the cabin, each of them leans on a shoulder of one of the waiting men and starts running to bring the girl to the bara. In the bara, they do some more walking around while the girls are "dancing" on their shoulders and head. In this way, the man shows the girls to the crowd that is gathered around the bara. As soon as the girls are put on the ground, the Mendiani starts.

Yankadi Makru..... Mamady Keita

Yankadi is one of two rhythms “Yankadi Makru” that are played together as a courting rhythm, originating from the Susu people of Southwest Guinea, West Africa. Yankadi can be said to mean “it is good here” and was played to let people know good places to settle. The girls and boys face each other in two rows and slowly dance toward each other. One boy places a scarf on a girl as a symbol of love. Then, a whistle sounds, the signal for the change into the rhythm Makru, which is faster. The rows break up, and the couples dance individually. The Mandinka balafon, also called the bala or the balphone, is a kind of idiophone (an instrument that creates sound by vibrating). In the West, instruments like this are called xylophones. The balafon is associated with the Griot, a hereditary musicianship tradition of West Africa and in The Gambia this tends to be mostly found in Brikama (where there are also a lot of griot or ‘jeli’ families who play the kora or African harp). We feature this African xylophone.

Sunu Mamady Keita

Sounou is a popular rhythm dating from the pre-colonial era. During that period, a pretty girl called Sounou Mamady lived in the village Sagabari. She was known for her dancing and participated in any dance festival that was organized. The Sunu rhythm was created in her honor by a djembefola troupe in her village and was played and danced to celebrate good harvests. Young girls would demonstrate their grace, beauty and femininity; young boys would demonstrate their strength, vigor and athletic prowess.

Edge of Seventeen Stevie Nicks

In one week, in December 1980, Stevie Nicks suffered two blows: John Lennon was gunned down in New York City and her uncle John died after a long battle with cancer. The trauma and grief of the two events inspired her hit “Edge of Seventeen.” Released as the third single off Nicks’ 1981 solo debut *Bella Donna* following hit duets “Stop Draggin’ My Heart Around,” also written by Tom Petty and Mike Campbell, and “Leather And Lace” with Don Henley, “Edge of Seventeen” was a more personal account of Nicks’ and stood out on its own, peaking at No. 4 on the Mainstream Rock chart. She explained: “The white-winged dove in the song is a spirit that is leaving a body, and I felt a great loss at how both Johns were taken. ‘I hear the call of the nightbird singing, come away, come away.’”

You Can Call Me Al Paul Simon

The lyrics contain some intricate wordplay that Simon wrote very carefully around the track, and the character in the song is symbolic of his South Africa experience. At the time, South Africa was divided by Apartheid, a policy that separated blacks and whites, and a cultural boycott was in place. Simon defied this boycott and went anyway, taking a lot of heat for his actions. Because of the boycott, music from the area was secluded, and when Simon released *Graceland*, he brought the music of the country to the world. In the documentary *Under African Skies*, Simon explained: “‘You Can Call Me Al’ is really the story of somebody like me, who goes to Africa with no idea and ends up having an extraordinary spiritual experience.”

PROGRAM

Jamaica Farewell..... Lord Burgess

“Jamaica Farewell” is a Jamaican-style folk song. The lyrics for the song were written by Lord Burgess (Irving Burgie), an American-born, half-Barbadian songwriter. The song is about the beauty of the West Indian Islands. It describes the beautiful nature of Jamaica with a twist of an early-ended love affair. It was composed in the 1950’s. Many, including Belafonte himself, have said that the song was popular in the West Indies since long before Burgess. It is believed that Burgess compiled and modified the song from many folk pieces to make a new song. Burgess acknowledged his use of the tune of another mento, “Iron Bar”. The line “ackee, rice, saltfish are nice” refers to the Jamaican national dish.

Jin go Lo Ba..... Babatunde Olatunji

“Jin-go-lo-ba” (or “Jingo”) is a song by Nigerian percussionist Babatunde Olatunji, featured on his first album *Drums of Passion* (1959), which is likely the first-ever African drums record released in America. In Yoruba (Olatunji’s native language) it means, “Do not worry.” Santana, with two percussionists and a drummer in the group, built their sound around African rhythms, which they melded with Latin flavors and Carlos Santana’s guitar work. On “Jingo,” Santana drummer Mike Shrieve tried to keep the drum patterns as similar as possible as the original. This was one of the songs Santana played at the Woodstock festival, just two weeks before their first album was released. Their Woodstock performance exhilarated the crowd and built anticipation for the album, which went on to sell over 2 million copies.

World Drum Ensemble and
World Drum Experience
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Holloway Hall Auditorium • 7:30 p.m.

SALISBURY UNIVERSITY WORLD DRUM EXPERIENCE

Ted Nichols, Director

Zoe Michelle Bradshaw - Senior, Music/Psychology Majors (Mardela Springs, MD)*

Alexander Dipirro - Alumnus (Salisbury, MD)*

James Ellis - Drums Around the World (Salisbury, MD)

Dan Drehmer - Drums Around the World (Salisbury, MD)

Julia King - Senior, Integrated Science Major (Baltimore, MD)*

James Kunkel - Senior, Environmental Studies Major (Honors) (Churchville, MD)*

Christopher Lankford - Senior, Music/Political Science Majors (Honors) (Milford, DE)*

Ryan Mackesey - Senior, History /Communication Majors (Milford, DE)*

Cole Nussear - Senior, Computer Science Major /Music Production Minor (Hagerstown, MD)*

David Raizen - Drums Around the World (Hebron, MD)

Donnell Robinson - Junior, Music (Honors) (Suitland, MD)*

Hannah Wilkins - Mardela Middle and High School, (Hebron MD)

Lee Knier - Special Guest Trombone, Music Education Faculty (Salisbury University)

* Denotes World Drum Experience band members.

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